DOCUMENTARY NEWS LETTER

JULY, 1942

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MORALE FRONT

THE SITUATION in regard to the opening of a second front in Europe is having a most alarming effect upon British morale and also upon inter-Allied relationships. It is not for us here to deal with the purely military feasibility of the second front. Yet as a publication concerned with the function of propaganda in creating a war-winning morale, it is our duty to draw attention to the fact that this is not simply a military question. Perhaps by the time these lines are in print, a second front will have been opened. On the other hand wisdom may dictate that the attempt should not be made this year. Whatever the decision the Government must never forget that the British people believe they have given an undertaking to invade the Continent during the next few months, and if there is to be postponement then the spectre of a dishonoured national pledge will become a very formidable ghost to be laid by our propagandists. There is already sufficient evidence that—whatever the rights and wrongs of the past—the second front issue has become inextricably tied to the morale and to the political unity of the United Nations. Even if this could ever have remained simply a matter for the military experts, it is no longer possible for it to do so. It has deliberately been made a public issue by the Allied Governments and if the public is now to be rejected from second front councils it may prove equivalent to shutting the people out of the war altogether.

It may be argued that the present uncertainties and second front rumours constitute a "war of nerves" against the Germans. It is true that a "war of nerves" exists, but surely it is the Allies who suffer most from it? In Germany, uncertainty in the west is more than balanced by great victories in the east. At this moment the Germans are scarcely fit subjects for psychological warfare. Can we claim as much for ourselves?

In the field of morale the British people appear to be in bewildered retreat. The fact must be faced that if the second front should fail to come into being before the Russians have been forced permanently on to the defensive, British morale would by then have fallen so low here that it is doubtful whether it could recover sufficiently to avert defeat in the inevitably ensuing all-out German attack. No more curious and yet no stronger evidence of this could be found than in the eerie summer-holiday atmosphere that has fallen on the country. At the August Bank-holiday week-end, when the rivers of south Russia ran red with blood, the people of Britain fought their tiny private wars in the corridors of holiday trains. Paddington station became the principal centre of interest on the western front. For this horror let no one blame the people. In their factories they have been working long, gruelling hours and yet have found time in great demonstrations to express their will that the country play a more martial part. They have called to their leaders for action and if the call has gone unanswered who can object if they seek escape from bewilderment in whatever pale imitation they can find of pre-war holiday pleasures. Yet the fact must be faced that this present situation is having the effect of definitely discouraging the public from attempting to understand the war situation. Has the Minister of Information drawn the attention of his colleagues in the Government to the inevitable consequences of such a discouragement in terms of dwindling support for the war effort?

Let us look at the general picture of British reaction to current events. The common people see in the East every indication that the war (not merely the Russians' war) is being lost at a horrifying pace, while in the West nothing of consequence is being done to save the situation. Yet this growing image of defeat gives rise in the minds of more privileged members of the community to somewhat different thoughts. Lady Astor declares that Russia is fighting not for us but for herself, and goes back into the past in search of latent anti-Soviet feeling. The M.C.C. declines to send a message of greeting to Soviet sportsmen on the ground that it prefers to "keep aloof from anything savouring of politics". In the half-guinea seats of a West End cinema, a newsreel appealing for a second front is received with elegant boos. These occurrences—each small, perhaps insignificant in itself—together become symptoms of another threat to morale. They seem to many perhaps over-sensitive democrats to indicate the existence of a growing attempt to divorce us from the Nazi-Soviet war, even to hark back to appeasement and to peace by negotiation with Hitler. To many anti-fascists in this country and overseas it begins to appear that the political "right" is retreating from the common cause.

There is a third group of the community which sees the situation in a special light. Those small numbers of our Forces who actually are fighting the war in Egypt and in bombers and fighters over Germany and occupied Europe, not unnaturally feel sometimes that the appeal for the second front does not take into account the cost of the efforts we already are making. For many of them the call for the second front is a parrot cry from an ill-informed mass of agitators. Here is a difference of view between soldier and worker which must be tackled before it becomes serious. The breach will only be widened by exaggerating for political reasons the importance of our present military accomplishments. The "dressing-up", for example, of our air-raids on Germany to give them the appearance of a "second front" only adds to the cynicism of the vast majority of idle and impatient servicemen who are even more anxious for a fighting war than are the civilians.

These widely divergent attitudes to the current war situation form

then, a chaotic pattern of morale. The state of national mind which they represent is capable of proving no less disastrous than the Russian defeat. It has been said *ad nauseam* that this war is a battle of wills. How long, if the present situation continues, can we expect the British will to remain strong and united enough for victory?

Any failure on our part to keep Russia in the field as an ally capable of taking the offensive would be interpreted by the common people of Britain as revealing some chronic national weakness throwing open to question the whole democratic ideology. On top of this disaster would come inevitably a breakdown in sympathy and understanding between the Allied partners and the peoples of occupied Europe.

These are the considerations which, as propagandists, we must urge should be counted with the chances of military success or failure for the second front. It may well be that outweighing the risk of military failure and the heavy sacrifice of life involved in an immediate invasion of the Continent is the certainty of a complete breakdown in morale and political alliances if it should fail to be attempted in time. In these circumstances it is surely idle to consider the second front as a purely military question and a matter only for the military experts. It is idle also to say that the only criterion by which the wisdom, or otherwise, of a second front can be decided is whether or not it can be a military success. The second front must be thought of as a part of the military strategy, the political strategy and the morale of the United Nations as a whole. Its chances of success or failure in the west must be balanced with Russia's chances of success or failure in the east, and with the effect of its presence or absence on inter-Allied relationships. More important still is it to remember that a single military failure is less of a threat to the ultimate victory of the United Nations than is a collapse of morale through political weakness. For morale is the decisive weapon.

NOTES OF THE MONTH

Hunting for Material

ONE THING everyone in the movie business is agreed on—and that is the misery of trying to find stock shots or library material. To-day when so many films are being made on subjects for which original material cannot be shot, the problem of finding the material and of getting prints and dupe negatives made is becoming acute. The main sources at present are the newsreels, the Crown Film Unit (which houses all M.O.I. material), and the cut-outs vaults of individual companies. For one reason or another all these sources involve considerable delay. What is needed is a central library of stock shots with an efficient card-index system strong in cross references. This would be an enormous asset to the whole trade as well as to the M.O.I. and it surely should not be difficult to arrange some system of finance. The library would be expensive to set up and moderately costly to maintain, since the secret of such an organisation lies in a large and well-trained staff. But the cost would be amply repaid in terms of time saved. Either the Trade or the Government, or both jointly, should consider some such project.

Critics on the Air

SUCCESSIVE B.B.C. film critics, airing their Sunday views of the week's films, have usually earned neither praise nor blame. Lilian Duff did indeed draw upon herself the wrath of Wardour Street, by daring to criticise adversely some of their more expensive productions. They contended that a film which had cost many thousands of pounds to make, and on which much time had been spent, should not be criticised on the air, unless the criticism was going to be what has come to be called a "good" criticism. In fact what Wardour Street always wants is a boost, a hunk of praise and a pat on the back. This weakness, which has always been present in this strangely sensitive industry, does the film producers no good service. There are all too few channels of completely unbiased criticism and good, constructive comment can only help the sound growth of the cinema. We therefore welcome the arrival on the air of Miss C. A. Lejeune, whose film column has, for many years, been a guide to better film going for those who are not content with just "dropping in at the movies". At the moment her performance is more interesting for its matter than for its manner of presentation. The microphone is probably disconcerting after the ordered columns of the *Observer*. But when Miss Lejeune has settled down and learnt that good intentions do not make up for lack of technique, she should do a job that can be of great service to the film industry.

A Good Move

ALTHOUGH it comes somewhat belatedly, all parties concerned are to be congratulated on the new Order in Council bringing up to date the quota regulations in so far as they affect propaganda films. Two new regulations are embodied. The first exempts from the operation of the Quota Act such foreign short propaganda films as may be exhibited to distributors free of charge. The second regulation enables the Board of Trade to register short propaganda films as British notwithstanding the fact that they contain more foreign or newsreel footage than was formerly allowable. The Order in Council will do much to clear the way for the distribution in this country of such outstanding propaganda from overseas as Canada's "World in Action" series. The development of the type of film which is capable of portraying broad world strategies is perhaps the most urgent task before the film propagandist. It is essential therefore that no obstacle should remain in the way of utilising all relevant film footage, no matter where it may have originated.

Walter Leigh

THE DEATH of Walter Leigh in the Egyptian campaign has come as a great shock to all those documentary workers (and they are many) who had the advantage of working with him. To the rest of the world Leigh was probably best known as a serious composer of exceptional talent who also had the gift of writing light music of an excellence hardly attained by any other contemporary composer. Partnered by V. C. Clinton Baddeley and Scobie Mackenzie, as librettists, he composed "The Pride of the Regiment" and "Jolly Roger"—two light operas of which the latter proved that there is a large public for intelligence, as well as gaiety, in music. But to all of us in documentary, Leigh meant something much wider and important. When sound recording first became available to the G.P.O. unit at Blackheath it was Leigh, first and foremost, who showed us the path to those experiments in sound which have since become famous. With an enormous grasp and knowledge of music, a fertile imagination, and an astonishing gift for really concentrated work, Leigh evolved a series of sound scores built up not merely out of voice and music but out of the whole range of natural sounds—to say nothing of the many synthetic new noises which he created himself. As he himself often used to say: "In film work I regard all sounds in the world as possibilities for my orchestral score." His masterpiece was the sound-track for *Song of Ceylon*, on a detailed script for which (involving sometimes seven tracks—unheard of in those primitive days) he worked without pause for over three weeks before starting that long series of experiments in the recording studio which so many documentary people who were roped in from time to time remember so vividly. Leigh was too modest ever to admit the fact that without him *Song of Ceylon* would have been little more than an ordinary travelogue; nor has he ever received sufficient recognition for it. Space forbids mention of the many other films on which he worked. The last two scores he composed before he volunteered for the Tank Corps were for Rotha's *The Fourth Estate* and the G.P.O.'s *Squadron 992*. After he joined the Army his help was much missed by workers on documentary films; that he will never work with us again, will never give us the benefit not merely of his talent and imagination but also his companionship and his warm sense of humour, is an irreparable loss. On behalf of everyone in documentary we send our deepest sympathy to his wife and three children.

WAR OF IDEAS

THE MOST horrifying implication of the debate on the Libya defeat did not emerge until a few days after it was over. By that time the House of Commons had turned its attention to the Ministry of Information and as our leaders carried out a disgracefully perfunctory examination of the national propaganda policy it became clear that they saw no clear relationship between the battle of tanks, guns and aircraft and the battle of ideas.

Members of the House of Commons, from the Prime Minister downwards, are so anxious to discuss the dive-bomber and the anti-tank gun that they seldom pause to consider whether perhaps after all the war is not being won and lost in the minds of men rather than in the sands of Libya and Egypt.

Let us not exaggerate. Success in the field of battle is vital, but attending upon it—or upon the lack of it—is a factor without which final victory is impossible. We can only survive military defeats and win the war if we mobilise and use one weapon which never is out of date—the weapon of the public will.

It cannot be denied that the Libya debate provided a propaganda dilemma. It was going to be more difficult after it to ask the workers to continue to make heavy sacrifices when so much of their past efforts seemed to have been useless. Yet any propagandist worth his salt (and who was also fighting the war on behalf of the people) would have recognised the situation as providing a propaganda dilemma capable of conversion into a great propaganda opportunity. The debate on the Ministry of Information which followed showed that there was no propagandist in the House who recognised and was prepared to use that opportunity. The revelation of incompetence in high places was not to be used as a challenge to the people to put their house in order; it was to be skated over whilst members orated for hours, not about the basic policy, but about the tactics and machinery of propaganda. This is not a war between countries: it is a world revolution. It has to be regarded as the fight of the common man to overthrow the tyranny of privilege and reaction wherever it may be found. In spite of this our Ministry of Information was content smugly to defend itself with piddling accounts of petty successes which affect the outcome of the war neither one way nor the other. The Films Division is still the shiniest apple in Mr. Bracken's basket, but even after picking out this glowing fruit for examination Mr. Thurtle could tell us only of *Target for Tonight*, and a vast number of instructional films. This apparently was all that the Films Division could find to congratulate itself upon. Lenin has said: "For us the cinema is the greatest of all arts" but for the Ministry of Information the cinema was a new kind of blackboard in the class-room. Instruction is essential and the evolution of the instructional film is a great war-time accomplishment, but it is propaganda we need to win the war.

Enough was said during the propaganda debate to make it clear that the Government does not intend in our propaganda to regard the war as essentially different from a nationalistic war on the old, familiar pattern. There is to be no talk of revolutions. The recent revelations of gross incompetence and neglect on the part of the Ministers whose duty it was to prepare our defence against Fascism are not to be used to establish the danger of entrusting the fate of this country to reactionaries. Not a single speaker in the House has indicated any connection between defeat in Libya and the ideologies of past leadership.

The people of this country are not mobilised for war. The Russian and the German armies believe they see a cause for which a man may properly sacrifice his life. We have no such cause. Singapore surrenders. Sebastopol does not surrender. With no hope of relief Sebastopol fights on hoping not to stop but merely to delay the enemy advance. To keep the Nazis out only for an hour was believed by the people of Sebastopol to be worth hundreds of lives.

The people of this country must believe with equal fervour in their cause before there can exist the slightest hope of our victory. It is not sufficient to call upon them to fight to defend the pre-war Britain. It must be recognised that the post-war order for which we must fight will be unwelcome to certain sections of the community. We cannot necessarily count on the co-operation of certain privileged groups. This world of the Common Man which Henry A. Wallace, Vice-President of the United States, has indicated as the goal, will bring material benefit to the vast majority of citizens, but not to all of them. Moreover it is not a world to be built by narrow patriotisms. The patriotic issues belong to the dying traditions of a past age. It is useless to argue that the Russians are fighting for their country in the old sense: their soldiers are fighting to defend a way of life which they themselves have created within their own lifetimes. And the people of Britain will fight with an equal passion when they come to believe, or, better still, *know*, that they also are fighting to create a new way of life. During the debate on propaganda and subsequently in the Press it has been argued that we must avoid politics in our approaches to the people of enemy and enemy-occupied countries; that, for example, we must appeal only to the Frenchman's love of France, and hope thereby to unite Frenchmen of every political colour in our cause. If we do this we surely throw away the one weapon in our armoury which the Nazis can never match—the weapon of true social progress. Without it we have nothing with which to counter the Nazis' spurious promise of a New Order. Without it we should find ourselves fighting for the past against a conception of the future which—however horrifying—has the strength of looking forward and not backward.

We must continue to present to our Allies overseas and to the people of Britain a picture of a future world which will be only in part a product of this current war for liberty. The fight for the world of the Common Man will not finish with the war. The major part of the battle against privilege, exploitation and oppression and the fight for Roosevelt's four freedoms will be fought not across national boundaries but within them. Fascism is only secondarily a phenomenon of international relations. It is primarily an evil existing within each individual community to be stamped out only by the people of that community. It is this picture of continuing revolution, with the war as one of its phases, that must become the rallying cry for the freedom-loving people of the world. It is the task of the propagandist to present the war, not simply as a defensive struggle against evil forces, but as a great opportunity to move forward. The people of the world have never been more ready to listen to the advocate of social progress. Defensive tactics in political warfare are doomed from the start to failure, and we must therefore wrest the ideological offensive from the Nazis. We must declare to the world that through Allied victory there exists an unprecedented opportunity not to re-build the pre-war world but to re-design it. Here then is the task of the propagandist.

Whenever we are told that "propaganda" is something abhorrent to decent people and that we can do without it, let us remember that the word was originally used and must still be considered in relation to a faith—"*De Propaganda Fide*." Let there be no mistake about it, this war will be won not simply by tanks, planes and guns, but by whichever proves to be the stronger of two warring faiths.

NEW DOCUMENTARY FILMS

Dockers. Realist Film Unit. *Direction:* Frank Sainsbury. *Production:* John Taylor. *Camera:* A. E. Jeakins. M.O.I. Five minutes.
Subject: Achievements of the dockers, and their working conditions in wartime.
Treatment: With lively novelty, this film confines itself strictly to presenting the dockers from their own point of view. The commentary is spoken by their own accredited representative, and the group of actual dockers who appear in the film fill in the gaps with a number of tough remarks. The film falls roughly into two sections. The first explains the method of employment and reminds us that dockers to-day have little or no choice; they are required to work in any port, however far from their homes, according to the demands of the Government. The method of allocating men to their jobs in a given port is shown in some detail; in mood and *mise-en-scene* it is reminiscent of a cattle auction. On the other hand the film reveals that a minimum wage for all dockers is now in operation, so that if there is no immediate work for, say, some of the older men, they can still draw some money. The second part of the film vividly portrays the operation of unloading a meat ship, and gives a very good idea of the tough work involved. The speed at which ships are turned round (the dockers are breaking records every week) will, backed especially by these visuals, not merely encourage audiences but also impel a strong feeling of admiration for the men on the job. Finally, there is a dialogue pay-off which with great good humour rams home the point that these men, doing a hard and often dangerous job, at times far from their homes, rightly resent criticism by people who know nothing about the work.
Propaganda value: Good. The film definitely tells the community as a whole a good deal about how one of its sections works. It also clears the mist of contradictions and accusations which arose as a result of the dockers' strikes; in future those who have seen the film will be in a much better condition to make a considered judgment on the problem. More short films of this nature would be a good thing.

Start a Land Club. *Production:* Films of Great Britain, Ltd. *Direction:* Andrew Buchanan. *Assoc. Producer:* Edgar Anstey. M.O.I. Five minutes.
Subject: The film shows how it is possible for urban workers to put in their spare time helping farmers, by doing unskilled jobs on the land during week-ends and holidays.
Treatment: "I am a farmer" says the commentator, "and I want to tell you about the good work town people are doing by giving us a hand during rush periods and when we are short of labour." We are shown school children, typists, business men, at work on some of the jobs on the land—weeding and planting potatoes, etc. These people belong to land clubs. The organisation of a club and its contacts with the farmers of the district is sketched in lightly. The film ends with an appeal for more, bigger, and better clubs.

The idea of using a farmer as a commentator is an excellent one, though it seemed to be a tactical error not to introduce him visually straightaway instead of waiting till halfway through. Otherwise the film has little originality, and is in fact rather dreary, being neither particularly well shot nor well cut. And why, with a simple rural subject like this, must the title music come booming in like the storm music in some Tod Slaughter melodrama?
Propaganda Value: This is quite a worthy subject for a M.O.I. 5 minuter. There must be thousands if not millions of people who feel that their regular jobs are so futile that they would like to salve their consciences by doing something really useful in their spare time—a fine comment on our war effort. This film certainly creates an interest in the work of land clubs. It also slips in, for those who are listening hard, some information about how to join or start one. It is a pity this information was not more emphasised and elaborated, because it slipped by without most people taking it in, thereby defeating the avowed object of the film.

The Right Man. Army Film Unit. M.O.I. Five minutes.
Subject: The right man in the right job. The way in which the Army tests men to see that they are fitted into the most suitable work.
Treatment: The producers, in spite of lacking confidence in the entertainment value of their subject, have made an interesting film. It was surely unnecessary to drag in an actor to play the part of a major, however well he may have played it, simply so that he could show an American officer round. Their little tour and its accompanying dialogue gives endless opportunity for smug backchat about America and England both doing the same thing.

But the work itself is fascinating, and, although it consists of adaptations of the familiar tests of selection, rejection and fitting together puzzles, it has an excitement all its own. If a little more time could have been spent on the tests and a little less on the padding this film would have been one of the most entertaining five-minuters put out so far.
Propaganda Value: Forget the framework and the film gives information about an important subject of general interest.

Troopship. Army Film Unit. M.O.I. Five minutes.
Subject: A record of life on board a troopship, destination unstated.
Treatment: Somebody had a camera and the sun shone. That's what it looks like. They shot this and that and everything that was handy. They saw nothing new but they didn't shoot what they did see badly. Physical training, bathing, dancing; the echo of peace-time pleasure cruising. Skimming lightly over the surface, matching the sun with smiling faces, we see the fun and the games of a war-time long sea voyage.

The material has been well put together and Richard Addinsell's "Hold Your Hats On" lively tune, carries the film gaily over any difficult considerations of recent farewells or grim anticipations of ultimate landfalls. The narrative is in the form of a letter written by one of the soldiers on board and this rather naïve approach works surprisingly well.
Propaganda Value: At a time when an increasing number of people's thoughts are with families and friends on the seas, a film which gives information, as this one does, is doing a good propaganda job.

Rat Destruction. Paul Rotha Productions. *Directed by:* Budge Cooper. *Camera:* Peter Hennessy. *Musical Director:* William Alwyn.
Subject: The importance of clearing rats from shopping areas, and how it is done.
Treatment: The film ends by asking everyone concerned to consult their local authority about destroying rats, for the main theme is not so much how to destroy rats yourself as a description of the measures which should be taken by the local Rodent Officer when he is brought in to investigate a case. Dispassionately one watches the Rodent Officer (a rather impersonal, municipal sort of Holmes) tracking the rats to a hide-out in an embankment in the suburbs, where in the words of the commentary "a heaped teaspoonful of cyanide" does most of the rest. The whole thing is efficiently done and one gets the impression that no time is lost in destroying them.

The film is on the whole well photographed and shot, though it suffers from a too-literal substantiation of commentary by picture.

Balloon Site 568. *Production:* Strand Film Company. *Producer:* Alexander Shaw. *Direction:* Ivan Moffat. *Camera:* Jo Jago. *Script:* Dylan Thomas and Ivan Moffat.
Subject: W.A.A.F.'s take over a barrage balloon site.
Treatment: A dress shop assistant (blonde sex-appeal), a domestic servant (practical-Scottish), and an office secretary (feminine-efficient), attracted by posters or by friends already in the Service, apply to join the Balloon Service. A pleasant interviewer warns them the job is tough; but they accept it, want to do something more productive than they found their civilian jobs. After some weeks of training—splicing wire cable is tough on the hands, but has got to be learnt just the same—the girls go off to "a place in the country," recognisable to those who saw *Squadron* 992. They get familiar with their floppy elephantine charges. The weird flock of balloons going in to bed makes a striking picture, suggests a whole world of new interests. The girls get along happily with new friends and new jobs. The cheery domestic servant takes to driving a winch; our blonde shop assistant, at a canteen dance, turns down a date—the group is going off to its balloon site next day. It's not an inviting place, in an industrial town, with winter slush underfoot. But they know they are doing important work.

These stages in a balloon girl's training are shown as short episodes; the story flows naturally, usually by a dialogue reference to the next stage. This snappy exposition, and the good technical quality keep interest alert right through. There is a pleasant sound opening of the girls singing one of their choruses.
Propaganda Value: A job, which the film admits must at times be hard, even depressing, is shown to be an inviting one. Burdensome military discipline is not to be seen—but the girls drop their sing-song in the recreation hut quickly enough when an operational order comes through. The film should bring in recruits to the Service.

There is an important wider issue. Women are ready to don uniform and get down to a job which can be tough. We have moved a little since *Squadron* 992 so pleasantly mirrored our then conception of total war.

FILM SOCIETIES

First Scientific Films Conference of the Association of Scientific Workers

This Conference in London represented something of a landmark in film history and following important speeches by Mr. Paul Rotha and Dr. Klatzow, the Chairman, Mr. Arthur Elton, summarised the proceedings as follows:—

"The Scientific Film Society movement is now flourishing and has moved from isolated societies and groups into the realms of an organisation which can call a national conference. The importance of this movement and this meeting can be summed up something in this way. To the ordinary man and woman, if you say that you are a bus driver, this means something quite precise. The person you have spoken to can fit you into your environment and can readily understand how you are contributing to the national life. But, if you say that you are a scientist, it's twenty chances to one that the person you speak to will not know where to place you. He may think vaguely that you are a mysterious person not of the common herd who has special powers of magic at your disposal; or he may think of you as someone who is inseparable from a microscope; or he may think of you vaguely as someone who cuts up things; but it's twenty chances to one against his regarding you as a worker like any other worker taking his place in society. The ordinary man does not understand that not only is a scientist working at a job which has no mysteries if you settle down to learn its technique but that he is as much a workman as a man who drives a bus: they just have different jobs. There are routine workers in bus driving and routine workers in the laboratory; there are grades of transport workers culminating, I suppose, in a General Manager responsible for the planning of bus routes; in the same way there are grades of scientists culminating ultimately in a Director of Research.

"You can look at the same problem from another point of view. Just as I believe it to be essential for a scientist to feel himself a worker in the community and for the community to look on him as a man practising a job not so very unlike other jobs, so is it important for the community to look on its own jobs—whatever they may be as scientific jobs. That is, the community must in our present world become a community of scientists. Indeed, the bus driver is driving his bus by practising scientific method: he would never get very far if he started running it on the *a priori* methods of an eighteenth century craftsman. The only way in which the people of this country can manage their environment and control it is through understanding it, and the way of understanding it is to learn what I can roughly call the scientific method of approaching it. Everyone can acquire the ability to analyse the workings of the world around them into its parts, to examine each part in relation to the others, and to deduce from these two processes the way to govern and to improve their surroundings. This was important in peace, but it is more than ever important in war. The soldier who has a knowledge of the internal combustion engine and ballistics and metallurgy—and he can acquire these things in broad outline quite easily—is a better soldier. If we are to win the war quickly, every man and woman of us must become a scientist. And one of the ways in which all of us can become scientists is through the scientific film.

"The London Film Society was started about 16 years ago. In those days the film was looked on as a vulgar and horrifying contamination of public taste. We felt otherwise and from that first Film Society performance in London many other Film Societies have sprung. And these Film Societies were not isolated groups of people drawn together to edify themselves. They have raised the whole standard of film production and film appreciation throughout the world—so much so, that today Film Societies must be having difficulty in finding suitable films because the kind of films they want to see are being publicly exhibited in the ordinary cinemas. Small groups like this are pressure points. Imperceptibly they begin to affect people round them. They are catalysts turning the amorphous batch of men and women called the general public into an articulate thinking social organism. If, as I believe, it is essential for the conduct of this war and the conduct of the peace after it for everyone to have a scientific understanding of their environment, then you can be quite sure that one of the ways of achieving this is through the Scientific Film Society, however humble its beginnings. Before you know where you are the cinema manager will be pricking up his ears and beginning to believe that there must be something in all this scientific stuff. And that is what is the real importance of the Scientific Film Movement and of a conference like this—not that the societies are important in themselves, but that they are growing points of public taste and public appreciation and public education."

Belfast Film Institute Society. With *Musical Story* and an all-Russian programme the Belfast Film Institute Society finished a season which included *La Marseillaise*, *Chapayev*, *Zero de Conduite*. *Monkey Business*, *Janosik*, *Le Roi S'Amuse*, *Gens du Voyage*, and *La Femme du Boulanger*.

Belfast, with almost as many cinemas as linen mills, still cannot be persuaded to make a cinema available to the Society for an evening programme, and Sunday shows, of course, are still unthinkable. After Spartan times in a hall lacking in creature comforts, however, the Society has found a pukka cinema for Saturday afternoon shows. Remission of Entertainment Duty by the Northern Ireland Government has enabled the Society to pull through financially in spite of high running expenses and low paid-up membership. Future prospects are uncertain, but hopes for another season in the autumn are fairly high. The link with the British Film Institute has proved invaluable.

Some hilarious last-moment excitement was provided by the Security Censorship authorities over *La Femme du Boulanger*, which was sent from London to belligerent Belfast via neutral Dublin and consequently impounded when it crossed the border into Northern Ireland. The censors ran through the film to be sure that it contained nothing likely to undermine the State. No cause for alarm or despondency was noted and the film was released with the censor's blessing to delight the Society's largest audience of the year.

Liverpool. The Merseyside Film Institute Society held its annual meeting on July 29th, and elected its committee and officers for the ensuing twelve months. Mr. W. Lyon Blease is Chairman, Mr. T. F. Wilson, Hon. Secretary, and Mr. A. E. Harrison, Hon. Treasurer. The Society will continue to give shows in the Philharmonic Hall as and when suitable dates and films can be found, but cannot resume its sectional activities or publication of its bulletin for the time being. It will function, during the war, without an office. Correspondence may be addressed care of "The Bluecoat Society of Arts, Liverpool, 1."

General Suvorov was shown by the Society on July 22nd to a large audience, a veritable cross-section of the population—the Russia Today Society helping in the sale of tickets. On the previous day some 4,000 secondary school pupils had come to the same (Philharmonic) Hall—three "houses" in school hours—to enjoy a programme of shorts, organised as previously under the ægis of the Society.

Spectator Short Films Limited

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FILM SCHOOL

An Account of an American Experiment

By IRVING JACOBY

THE SITUATION was obvious by the end of 1939. If documentary was to grow in the United States it would need new blood—not transfusions, i.e. not imported experts and not expensive names from Hollywood, journalism and Broadway—but a whole new generation of ambitious, believing youngsters. The first generation (contemporary with England's second) was almost through. The documentary idea was spreading in a big, stretched-out country. Some of those who were familiar with the idea were needed to spread it; they had to leave the camera and cutting table to organise, sell and promote. They no longer had time or temperament for painstaking production. Others were envious. Why shouldn't they too (good cameramen, cutters, writers) be graduated into direction, production, promotion? In 1940 half the members of the Association of Documentary Film Producers were jobless because they could not or would not work at their jobs. Paradoxically this unemployment merely disclosed the need to get more people into the field. We were getting too big for our pants. There was no one around to make pictures.

Two needs were apparent. One, technicians. Youngsters who could learn to handle film and film ideas with honesty and professional skill. Two, film users—a new breed of public servant who could administrate film business for government, education and industry—who had the documentary idea in their heads, who could handle film money ethically and efficiently. They would need no more than a working knowledge of the film making techniques, as against a thorough knowledge of audience purpose techniques.

Who would take the trouble to train this new generation? The Association of Documentary Film Producers tried an educational programme, directed at its associate membership. The Rockefeller Foundation, chiefly through American Film Center, gave a few apprentice fellowships to young hopefuls. But neither plan worked—for different reasons in each case; yet in both were these faults: (1) a preoccupation with their own production interests, (2) the absence of a complete and unifying gospel to hand down, the impossibility of reaching an agreement on the word to be preached.

In only one film centre in North America, was there any sign of an organised, directed movement for training youth. And the National Film Board in Ottawa obviously had enough to do. To train the Canadians needed for carrying out a national film programme would be a heroic task in itself. We had long hoped to have Grierson, or at least part of Grierson, in the States, but with the increasing importance of the Film Board to Canada's war effort such hope gradually faded. Here we had to be content with his advice, criticism and too infrequent blitz visits. But his name cannot be kept off the Institute of Film Techniques' credit cards. He scorned us into action, filed down our vanities, unmuddled our political thinking, and most important, through his work in Canada, gave us vistas of a hopeful future.

It was under such circumstances that we accepted the invitation of the City College of New York to introduce a series of co-ordinated extension courses that would be specifically planned to fill the personnel needs of our own field. We were to provide a curriculum. We were to give the instruction. To all of us it was a question of working in film during the day and of teaching at night. For from the beginning it was understood that academism and amateurism could be avoided only by confining the instructional staff to active professionals.

We divided the work into three series of courses: A—Use, B—Production, C—History (as related to Use and Production). Each series began with a general orientation course, broad, theoretical, cathartic and setting a pattern for practical instruction to follow. In "A" this orientation course was called THE FILM AT WORK, **in "B"** INTRODUCTION TO FILM PRODUCTION, **in "C"** TRENDS IN FILM PROGRESS. **The titles are self-explanatory, but the basic courses have a two-fold purpose that should be explained, that derived from the fact that the Institute was open to all comers, to professionals, amateurs, and kids with nothing more than an impulse. The first courses were to act as levellers—were to enable us to begin at a beginning, taking nothing for granted, and possibly to help us to arrive at a similarity of thought and judgment hitherto lacking in this country. It was a matter of giving the students a common vocabulary, not of trying to push them into a preconceived mould.**

The second course in each series involved grappling with specific film problems. In "A" it was called FILM AND EDUCATION. Audiences of various levels are assigned to groups of students, who aim films at them, varying approaches, checking effectiveness, working out non-film tie-ups, fitting film into established curricula or programmes, learning the mechanics of using film libraries and projection equipment, and learning to analyse specific audiences in film terms rather than the other way around.

In the "B" series the second course is WORKSHOP. **Small student units make films themselves under the supervision of an experienced film maker, filling the positions in the unit according to their own preferences, talents and experience. In our original plans the films were to be made in 35 mm. size. The war, with its priority handicaps, and a concomitant perfecting of 16 mm. equipment, may alter this. In "C" the second course is** FILM CRITICISM, **in which standards and criteria in other art forms are broken down with a view to applying their elements to our medium.** Leading architects, sculptors, musicians, dramatists help the students approach films with logical and aesthetic objectivity. (This is one play course against a dozen devoted to work.)

The third course in each series is a continuation of the general-to-the-particular process. In Use, the course is FILM PROPAGANDA in which the students are trained to organise audiences and film materials for specific campaigns on various sections of the community, using both theatrical and non-theatrical technique. In Production, the students begin to specialise as production assistants, specific courses being offered in photography, editing, sound recording and writing. In the History sequence, the students begin to apply their critical findings to production and distribution problems. The fourth semester is composed of honours courses in which the students act as undergraduate teachers in the basic courses of their specialisation.

The instructional staff is drawn from the body of documentary people according to availability. This year, the students heard Grierson, Legg, Ivens, Flaherty, Steiner, Ferno, Rodakiewicz, Lerner and about a dozen others. Next term some of these men will repeat, and people like Van Dyke and Kanin who have been on location will take the place of those no longer in the city. This is one of the advantages of working in a centre like New York, through which film makers are constantly coming and going.

But more important than curriculum, instructors or facilities are the students. At the beginning of this term registration had to be closed (for reasons of physical capacity) when the enrolment totalled 185. Ages ranged from 17 to 55 although most of the students were between 20 and 25. A number of them were undergraduates of local colleges and universities. Many were still photographers, teachers, publicity men. There were other professionals from medicine, journalism, and the fine arts, but most of the students were high school and college graduates employed throughout the city in the type of small, unfulfilling job to which post-depression youth has been limited.

A large part of each class was made up of people now employed in the film industry. Some work at present in subordinate positions in local laboratories, studios, and distribution plants, but some are directors, cameramen and writers who wanted a review of the groundwork of film making or an idea of what documentary production was all about.

Most amazing was the effort and enthusiasm which lasted throughout the term. Attendance was exceptionally regular and assigned work was done with a seriousness rarely encountered in extension courses. The examination papers, written at the end of the term, were startling as a manifestation of the students' comprehension, adaptability and general intelligence. Of the 125 registered in the Production Course, at least 50 could be turned into competent film makers in a short time.

Most of the students came from poor families, for although small fees were charged for Institute courses, the City College is a municipal institution which offers free higher education. Because such youngsters cannot afford to buy their own cameras or raw stock, because they have no social connections that might help them get film jobs, the Institute will open the door to a new type of film maker, too rarely found in the field at the present time. Considering the nature of the films that concern us and the necessity for complete co-ordination between film makers and the community, we believe it is most important that this door be opened and kept open.

It is worth mentioning that on a number of occasions when we showed films dealing with social problems to these students, they took the conditions shown on the screen for granted, and reacted very differently from the usual sympathetic but distant audience. If films are to be used among the people from whom these students come, for the making of a better post-war world, certainly it would be an advantage to have their knowledge of class idiom and their instinctive pattern of approach to certain subjects.

Another aspect of the Institute's connection with the City College is of interest. A faculty committee of professors in the arts, sciences, and education serves in an advisory and administrative capacity. The Institute is not, then, an isolated professional school. It is part of the stream of diversified intellectual activity of a democratic educational institution. It is able to draw on the specialised talents and training of experts in languages and literature, education, psychology, the sciences and the social sciences. The results of such co-operation will be of value to film workers and educators alike. Research projects and experimental investigations become inexpensive and feasible. The effectiveness of a film teaching a special skill can be studied in the appropriate laboratories; films that deal with broader subjects can be shown to classes of all levels and types, and their effectiveness gauged under scientific controls.

Finally, because of the relation between the City College and the municipality, the Institute is in a position to serve as a production unit working in close co-operation with city, state and federal governmental agencies using films. Production services can be offered on a non-profit basis, and distribution problems can be analysed in terms of metropolitan audiences and nearby rural centres. Instructions can then be co-ordinated to professional work in hand and have all the advantages that are typified by medical education co-ordinated to hospital practice. It is the system of learning by doing that worked so well in Moscow in the 20's, in Soho Square in the 30's and is working again in the 40's on the banks of the Ottawa River.

But shortly after the plans described above were conceived and put into operation, America went to war. What had been an internal problem for the documentary people became a pressing need of the community. The federal government alone started at least 25 huge film programmes, some of them requiring as many as 500 highly skilled employees.

Civilian departments, as well as the armed services, were required to turn out and distribute vast numbers of special films. Quickly they absorbed all of the slack in the personnel market and had to begin the retraining of certain types of workers. Hollywood became the favourite source of technicians, who, although willing to give up their fabulous salaries for a chance to participate in the war effort, found their lavish working habits a handicap in government film production. Although the documentary film makers were first regarded with suspicion because of their political views, most of them have, by now, found jobs because of the general scarcity. Film technicians' labour unions (laboratory workers, in particular) have organised campaigns to recruit workers to the film field. Rich and powerful government agencies are forced to employ amateur cameramen on important expeditions. The day has come in documentary when the demand for film makers exceeds the supply.

The same situation is true in the field of film use. In the short period the United States has been at war, government officials have already found out how difficult it is to get effective distribution of their product. Particularly in the use of civilian and military training films, a bottleneck was discovered in the lack of visual education experts who could put the films to work on the jobs for which they had been made. In many army training camps and in many civilian technical training schools good films are resting on shelves because officers and instructors have not the time to learn how to use them properly. Production all down the line has outpaced distribution.

But these technical troubles must not conceal from us the fact that a great forward step has been taken. Official America had never been really conscious of the potentialities of documentary; the war has made the difference. Not only are the potentialities evident, but films are actually in use. They will never

(*Continued on page* 105)

FILM OF THE MONTH

The Young Mr Pitt

FACED WITH the problem of reviewing an historical film, the critic can either search the shelves to see what somebody else has written, and then smartly tick the producers off for using a wimple instead of a snood, or he can forget history and treat it as film entertainment only. Either course is difficult. If it is bad history, it only serves to obscure the so necessary lessons of cause and effect, and if it is good entertainment, it is all the better if it treats history with respect. The films which showed Marie Antoinette as an arch flirt, Henry the Eighth as a blustering lecher, Queen Victoria as a doting *hausfrau* and domineering dotard, would have been none the worse for also showing them in historical perspective. The way in which the school text books avoid the real meaning of history, which is no dull subject, in favour of the highly coloured and the high born, is faithfully copied by most historical films.

The Young Mr Pitt marks a step forward and in the right direction. First of all it takes a dull figure in that little known period of English political history which lies between the French Revolution and Trafalgar. And if the subject *was* chosen with an eye on useful box office and patriotic angles, it is not necessarily the worse for that. For Mr Pitt was obviously a dull man. He does not shine in history's pages with the glitter of adulteries or grand passions, nor were his triumphs of the sword and the dagger. He was just an earnest politician with a message and an idea. He believed that Britain was a great country but that it had got to pull its socks up if it wanted to stay great.

It was, in spite of its easy and obvious appeal to the public to-day, not a bad choice for a subject. In fact it might even be called a brave choice, and it has been bravely treated. The film succeeds in being continuously interesting without any of the tricks which are usually considered necessary. If somebody had taken just a little more trouble with the script this might even have been a great film.

The film shows Pitt confronted by the menace of a Napoleonic invasion from across the Channel and by the cat-calls of the appeasers on the Opposition Bench led by Charles James Fox. This is the theme of the film. Pitt, watching Napoleon's movements and realising the danger; Fox, playing up to the people's wish for peace and always advocating a policy of appeasement. It makes a good story and the audience obviously liked it, perhaps because it gave them something to think about and because the producers had not considered it necessary to bring in the usual rag-tag and bobtail of comic servants and court mistresses.

The film ultimately fails to reach the top grade because after they have finished with the characters of Pitt, George the Third and Charles James Fox the script writers just have not bothered any more. Perhaps all the in-between bits are on the cutting-room floor. But it is difficult to believe that with Sheridan, Wilberforce, Talleyrand, Nelson, Gibbon of the Decline and Fall, and Napoleon to use, there could not have been a little more life among the supporting characters. They cannot all have been as dull and as dumb as the film suggests. And if they were not chronologically at hand to fill the gaps, there was an often repeated shot of the corridor of Number Ten Downing Street, a coach rolling up the drive of a country mansion or a crowd of people jumping up and down in the streets, all of which became monotonous and suggested that someone had slept.

Donat does a good solid job as Pitt. He has got the drive and the sincerity and as usual made the whole thing seem credible. Robert Morley attacks the part of Fox with great gusto and it is none the worse for having a coat torn in it. Raymond Lovell is excellent as George the Third, agricultural interests, seabathing and all. The rest of the cast all suggest that they could be good if somebody would only give them a chance to do something. Napoleon comes off worst. All his appearances are treated with the greatest respect and the maximum amount of careful art direction. He tucks his hand in his coat, glares at the floor and takes up all the traditional poses on very splendid sets. But he never remotely suggests anything other than Madame Tussaud's. A grave fault, because it sets Pitt and England against a waxwork. Cecil Beaton's costumes and sets are exceptionally good throughout the film. The music, usually of the greatest help in the more awkward moments of historical films, was undistinguished, it neither helped nor hindered and added nothing to the story.

The film is good entertainment, but is it good history? I don't know and I don't suppose the audience did, either. *That* Young Mr Pitt may have been several kinds of bad man. But Mr. Donat and Mr. Carol Reed, carefully directing, have used him for a good solid film.

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EACH week renews the interest which readers feel in their copy of the "Kinematograph Weekly".

This interest is nothing new. It's been going on for years, and the reasons are to be found quite easily in the way in which the "Kinematograph Weekly" gets down to "brass tacks", and presents them in a newsy way which never becomes "spiky".

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LONDON, W.C.1

CORRESPONDENCE

TO THE EDITOR,
Sir,

It was a great shock to hear the sad news of the death of Walter Leigh who was killed in action in the Middle East last month.

English music, and English film music, has suffered a loss it can ill afford, and I should like to pay a personal tribute to the memory of a most distinguished and versatile composer.

Almost the first documentary film I saw was *Song of Ceylon*, and his music for this, with its immaculate technique and instinctive beauty, made a lasting impression on me.

Not only was Walter Leigh a composer of delightful and original "light" music—his music for *The Jolly Roger* and the Farjeon revues will probably be best remembered by the general public—but he was a serious composer of distinction and recognised and admired as such by his contemporaries.

It is fitting that we who are working in documentary films for a cause which demanded his life should remember him and his work with gratitude.

I am, believe me,
Yours sincerely,
WILLIAM ALWYN

Film School (*Cont. from page* 103)

again be absent from any serious concept of mass education.

Our own college is this mass educational world in microcosm. It has become a war training centre for the duration. Yet many of the innovations that spring from the needs of the emergency will carry over into peace and affect the nature of peacetime educational thought. This fact is already unmistakable as we see a startling revision of academic attitudes toward efficiency in teaching methods, relations to the community, practical values as against cultural prestige. It is no accident that the I.F.T. is so popular in the college to-day. Documentary is the form the educational revolution must take.

The Institute of Film Techniques was established to find relief for just such problems as American wartime educators and public information officials are facing today. Our job was to co-ordinate thought and its communication, in films at least. We planned to train film makers who would know what the educators are trying to do and to train educators who would know how films are made. We realised that it was necessary for both groups to talk to each other in a common language.

We began too late to stave off the current famine in film personnel, but that is only a reason to go ahead at increased speed. **The youngsters we are training in war film techniques to-day will play their part in shaping the new patterns of peacetime film. They have the advantages of growing up in the discipline and urgency that goes with making films that must win campaigns. With bruised sensibilities but with inner strength, sweaty but fearless, they will become the educators and propagandists, the film directors and producers of a changing world.**

No. 4

RFU

THE PHEASANT AND HIS MATE

A pheasant had made his nest in a cornfield late in the year, and at reaping-time his Mate was still sitting in comfort on her eggs.

Early in the morning the workmen came to the field, took off their coats, whetted their scythes, and started one after another to reap the wheat and stack it in stooks. The pheasant flew up to see what they were doing, and when he saw a workman swing his scythe and cut a rat in two, he rejoiced and flew back to his mate, and said: "Have no fear of the workmen, they have come to cut the rats to pieces for us".

But his mate said, "The workmen are here to cut the wheat, and with the wheat they are cutting everything in their way, the rats, the pheasants' nests, and the pheasants' heads. My heart forebodes no good; but I cannot carry away the eggs, nor bear to leave them in the nest".

When the reapers came to the pheasant's nest, one of the workmen swung his scythe and cut off the head of the pheasant and of the pheasant's mate, and put the eggs in his bosom, and gave them to his children to play with.

As for the pheasant and his mate, they made a tasty dish and their tail feathers a decoration for his wife's hat.

From which you can draw your own conclusions.

REALIST FILM UNIT
47 OXFORD STREET, W.1
Telephone: GERRARD 1958

PROPAGANDA PRINCIPLES

Excerpts from an article on Bolshevik propaganda by Yaroslavsky. (Pravda, July 10th, 1942.)

FROM the very first days the Bolshevik Party was formed Lenin and Stalin emphasised the importance of propaganda. It was when the Bolshevik Party had switched over from a narrow framework of illegal Party groups to mass propaganda that its influence over the masses had begun to grow in the Czarist days. Lenin and Stalin had taught the Bolshevik propagandists the burning passion of the Bolshevik truth. Every town, every factory, every large local Party organisation had its speakers to whose words the masses listened.

Many a time the words of Bolshevik propagandists dispelled the last shreds of doubt, when the necessity of a demonstration or a strike was being discussed. Many a time backward or wavering people were swept off their feet, made to follow the small Bolshevik vanguard.

Lenin said . . . . "Lucidity of propaganda is a basic condition. If our opponents admit that we have done miracles in the development of propaganda it is not because we had many propagandists and a large quantity of paper. It must be understood that the truth that was contained in the propaganda has penetrated the heads of the people, and it is impossible to get away from this truth".

When the threat of a new intervention by the German imperialism appeared over our country in the shape of the Hitler Armies, Comrade Stalin spoke to all the toilers of the U.S.S.R. on 3rd July, 1941. With the greatest precision he put to the many millions of Soviet people the urgency of understanding the whole weight of the danger. For it is a question of life and death for the Soviet State, a question of life and death for the peoples of the U.S.S.R., an issue between freedom and slavery.

In our Bolshevik propaganda the grim truth combines with burning passion, with conviction in the justice of our cause. This passion evokes hatred for the enemy, courage and daring. It makes the people fearless, makes them strain all their energy in order to conquer.

Lenin and Stalin always appeal to the best instincts in the people, to their best qualities, to courage, dauntlessness, loyalty to the common cause, to their love of their Socialist Fatherland. They appeal to their great fighting traditions. They often turn to history.

The strength of the Bolshevik propaganda lies in its aggressiveness. The enemy must be incessantly unmasked, his plans, his cunning, his catches, all his meanness must be revealed. He must be beaten not only by shells, bullets and grenades, but also by the words of our propaganda which will drive out all the remnants of complacency and indifference and make the blows on the enemy harder. Some impressive literary image, a piercing or pointed poem, deadly irony, satire—all this must be used by the Bolshevik propagandist as his arms.

We need not only professional propagandists. The best workers in factories, etc., must act as such. Where conditions permit workmen, collective farmers, employees, members of the Soviet intelligentsia, Red Army men, Red Navy men must hear the upright, burning, hard-hitting words of the Soviet propagandists. It is necessary to educate propagandists to raise them from below, help them to grow politically, to accumulate knowledge, work on the culture and purity of their language. The wireless can play an enormous part in this. It is necessary that the entire country should hear by wireless the best orators of our Party.

Park Studio
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FILMS OF GREAT BRITAIN LIMITED

HOLLYWOOD IN ARMS

The following opinions by U.S. directors on Hollywood war policy are reprinted from the *National Board of Review Magazine:*

PRESTON STURGES

I don't think there should be the slightest difference in the type of pictures made. The contemporary picture naturally deals with its time, which means contemporary pictures made now will have heroes, either trying to get into uniform or in being invalided out of uniform. This merely because heroes must be heroic. I'm certain, however, that a picture laid in 1906 would be just as interesting, and the same goes for a picture laid in the year 1690, or in the year 2,000, showing a beautiful love story in a world that has returned to agriculture. I haven't had much time to think this out, but that is what I believe.

ERNST LUBITSCH

In this present crisis the leaders of the motion picture industry had to take into consideration not only what the public wants to see, but also what an audience should see. This is no time for the makers of motion pictures to trail behind its public. Never before was leadership more necessary than right now. Our only aim can be—winning the war, and our motion picture policy must be dictated accordingly. That of course doesn't mean that every picture showing in the theatres from now on should reek with battle scenes and marching soldiers. We must have a sufficient number of escapist pictures; pictures which for a short while will relieve the defence worker and the soldier on vacation from the present-day grim realities. Nostalgic stories that remind us that this world of ours has been pretty good and that it is something worthwhile fighting for. But without question, a part—and not only a small one—of the motion picture programme must be devoted to dealing with current situations. The enemy as pictured on the screen must not be under-rated, but also not over-estimated. We must make clear to our audiences what we are fighting for, that the future of our and our children's lives depends upon our ultimate victory. We must familiarise them with the great hardship that lies ahead of us if we want to bring this war to a successful conclusion.

ARCHIE MAYO

We're at war. The business of fighting is one thing; and the busines of sustaining the fighters is another thing.

It's true that equipment, foods and medical supplies are most essential in the subsistence of our fighting forces, but there is another element called morale, which on the surface might seem insignificant, but in reality is all-important. It means point of view; it means faith; it means the reason why "Yankee Doodle Dandy" clicks.

In my humble opinion, I believe motion pictures can best serve our fighting men and our civilians by building up morale to the tune of comedies, which, for a moment, give us contrast to this grim crisis that is upon us.

If this were a war in which the issue were confused to the point that we did not know what we were fighting for, or why, I would feel that pictures should then be made that would tell our objectives. But we do know what we are fighting for; we do know the seriousness of the issues at stake; we do know the difference between right and wrong—so, in our spare moments—why not laugh?

SHORTS BOOKINGS JULY-AUGUST

(The following shorts bookings are selected from a list covering its members supplied by the News & Specialised Theatres Association.)

	Week commencing
Architects of England	
The News Theatre, Aberdeen	July 19th
Aristocrats of Kennels	
Eros, W.1.	2nd August
Victoria Street News Theatre, S.W.1.	9th
Call of Canada	
The News Theatre, Leeds	July 27th
Canine Sketches	
Classic, S.W.17	9th August
Child Psychology	
The News Theatre, Newcastle-on-Tyne	July 19th
Colour in Clay	
The News Theatre, Newcastle-on-Tyne	August 2nd
Cookie Carnival	
Cosmo Cinema, Glasgow	July 26th
Czechoslovaks March On	
Tatler Theatre, Manchester	August 2nd
Dartmouth	
Waterloo Station News Theatre, S.E.1	July 19th
Don Winslow of the Navy	
The News Theatre, Aberdeen	July 19th
The News Theatre, Aberdeen	26th
The News Theatre, Aberdeen	August 2nd
The News Theatre, Aberdeen	9th
Early News Reels	
The News Theatre, Aberdeen	July 19th
Eyes on Brazil	
World's News Theatre, W.2	19th
Feathers	
Classic, South Croydon	August 2nd
Flashing Blades	
Tatler News Reel Theatre, Newcastle	July 26th
Gardens of England	
World's News Theatre, W.2	26th
Eros Theatre, W.1	26th
Victoria Street News Theatre, S.W.1	August 2nd
Waterloo Station, News Theatre, S.E.1	2nd
Vogue Cinema, S.W.17	9th
Information Please No. 5	
Classic, South Croydon	July 26th
In the Zoo No. 2	
Waterloo Station News Theatre, S.E.1	August 2nd
The News Theatre, Nottingham	3rd
The News Theatre, Aberdeen	9th
The News Theatre, Newcastle-on-Tyne	July 19th
It's a Hap—Hap—Happy Day	
Tatler Theatre, Manchester	August 2nd
J. B. Priestley's Broadcast	
The Classic, Baker Street, W.1	July 26th
Vogue Cinema, S.W.17	26th
Classic, Portsmouth	August 9th
March of Time No. 1-8th year. India Crisis	
News Theatre, Newcastle-on-Tyne	9th
Victoria Street News Theatre, S.W.1	July 26th
Eros Theatre, W.1	26th
Waterloo Station News Theatre, S.E.1	26th
World's News Theatre, W.2	26th
Tatler News Theatre, Liverpol	August 9th
Tatler Theatre, Manchester	9th
Moscow Moods	
Victoria Street News Theatre, S.W.1	July 26th
Moscow Parades	
Cosmo Cinema, Glasgow	August 2nd
Soviet Songs and Dances	
The News Theatre, Leeds	August 10th
Spreading the News	
Tatler Theatre, Manchester	2nd
The Sign of Victory	
Tatler Theatre, Manchester	July 19th

FEATURE REVIVALS

	Week commencing
Bachelor Mother	
Cosmo Cinema, Glasgow	July 26th
Courage	
Vogue Cinema, S.W.17	19th
Dangerous Moonlight	
Tatler Theatre, Leeds	20th
Dark Victory	
Cosmo Cinema, Glasgow	August 9th
Four Feathers	
Classic, Southampton	July 26th
Classic, S.W.17	August 2nd
Classic, Portsmouth	9th
Ignace	
Cosmo Cinema, Glasgow	2nd
Of Mice and Men	
Tatler Theatre, Leeds	July 27th
49th Parallel	
Tatler Theatre, Chester	27th
Penn of Pennsylvania	
Tatler Theatre, Leeds	August 3rd
So Ends Our Night	
Tatler Theatre, Chester	3rd
The Ghost Breakers	
Cosmo Cinema, Glasgow	July 19th
The Sea Hawk	
Tatler Theatre, Chester	20th
Thief of Bagdad	
Tatler Theatre, Leeds	August 10th
Wuthering Heights	
Classic, S.W.17	July 26th
Classic, South Croydon	August 2nd

ANNOUNCEMENT.

THE STRAND FILM COMPANY HAVE BEEN APPOINTED OFFICIAL FILM ADVISORS TO THE NORWEGIAN GOVERNMENT.

"ALL FOR NORWAY," The first Production to be made by STRAND for the Norwegian Government is now being produced. Several other films are in course of production.

THE STRAND FILM COMPANY LTD.

DONALD TAYLOR - MANAGING DIRECTOR
ALEXANDER SHAW - DIRECTOR OF PRODUCTION

New address:—

Offices: 1 GOLDEN SQUARE, W.1.
Tel.: GERRARD 6304/5.

Studios: BRITISH NATIONAL STUDIOS, ELSTREE.
Tel.: ELSTREE 1644.

FILM LIBRARIES

Borrowers of films are asked to apply as much in advance as possible, to give alternative booking dates, and to return the films immediately after use. H. A hire charge is made. F. Free distribution. Sd. Sound. St. Silent.

Association of Scientific Workers, 30 Bedford Row, W.C.1. Scientific Film Committee. *Graded List of Films*. A list of scientific films from many sources, classified and graded for various types of audience. On request, Committee will give advice on programme make-up and choice of films.

Austin Film Library. 24 films of motoring interest, industrial, technical and travel. Available only from the *Educational Films Bureau*, Tring, Herts. 35 mm. & 16 mm. Sd. & St. F.

Australian Trade Publicity Film Library. 18 films of Australian life and scenery. Available from the *Empire Film Library*. 35 mm. & 16 mm. Sd. & St. F. 3, sound films on 9.5 mm. available from *Pathescope*.

British Commercial Gas Association, Gas Industry House, 1 Grosvenor Place, S.W.1. Films on social subjects, domestic science, manufacture of gas. 35 mm. & 16 mm. Sd. & a few St. F.

British Council Film Department, 3 Hanover Street, W.1. *Films of Britain*, 1941. Catalogue for overseas use only but provides useful synopses for 100 sound and silent documentary films.

British Film Institute, 4 Great Russell Street, London, W.C.1. (*a*) *National Film Library Loan Section* to stimulate film appreciation by making available copies of film classics. 35 mm., 16 mm. Sd. & St. H. (*b*) *Collection of Educational Films*. The Institute has a small collection of educational films not available from other sources. 35 mm., 16 mm. Sd. & St. H.

British Instructional Films, 111 Wardour Street, W.1. Feature films; Pathé Gazettes and Pathetones; a good collection of nature films. A new catalogue is in preparation. 16 mm. Sd. & St. H.

Canadian Pacific Film Library. 15 films of Canadian life and scenery. Available from the **Empire Film Library**. 16 mm. Sd. & St. F.

Canadian Government Exhibitions and Publicity. A wide variety of films. Available from the *Empire Film Library*.

Central Council for Health Education. Catalogue of some 250 films, mostly of a specialist health nature, dealing with Diphtheria, Housing, Maternity, Child Welfare, Personal Hygiene, Prevention of Diseases, Physical Fitness, etc. Most films produced by societies affiliated to the Council, or on loan from other 16 mm. distributors (e.g. B.C.G.A.). Six films produced direct for the Council also available, including *Fear and Peter Brown*, *Carry on Children*, and *Breath of Danger*.
35 mm. and 16 mm. Sd. and St. H. and F.

Central Film Library, Imperial Institute, S.W.7. Has absorbed the *Empire Film Library* and the *G.P.O. Film Library*. Also contains all new M.O.I. non-theatrical films. No general catalogue yet issued. A hand list of M.O.I. films is available. 35 mm. & 16 mm. Sd. & St. F.

Coal Utilisation Joint Council, General Buildings, Aldwych, London, W.C.2. Films on production of British coal and miners' welfare. 35 mm. & 16 mm. Sd. F.

Crookes' Laboratories, Gorst Road, Park Royal, N.W.10. *Colloids in Medicine*. 35 mm. & 16 mm. Sd. F.

Dartington Hall Film Unit, Totnes, South Devon. Classroom films on regional and economic geography. 16 mm. St. H.

Dominion of New Zealand Film Library. 415 Strand, W.C.2. 22 films of industry, scenery and sport. Includes several films about the Maoris. 16 mm. St. F.

Educational Films Bureau, Tring, Herts. A selection of all types of film. 35 mm. & 16 mm. Sd. & St. F.

Education General Services, 37 Golden Square, W.1. A wide selection of films, particularly of overseas interest. Some prints for sale. 16 mm. & St. H.

Electrical Development Association, 2 Savoy Hill, Strand, W.C.2. Four films of electrical interest. Further films of direct advertising appeal are available to members of the Association only. 16 mm. Sd. & St. F.

Empire Film Library. Films primarily of Empire interest, with a useful subject index. Now merged with the *Central Film Library*. 16 mm. and a few 34 mm. Sd. & St. F.

Film Centre, 34 Soho Square, W.1. *Mouvements Vibratoires*. A film on simple harmonic motion. French captions. 35 mm. & 16 mm. St. H.

Ford Film Library, Dagenham, Essex. Some 50 films of travel, engineering, scientific and comedy interest. 35 mm. & 16 mm. Sd. & St. F.

Gaumont-British Equipments, Film House, Wardour Street, W.1. Many films on scientific subjects, geography, hygiene, history, language, natural history, sport. Also feature films. 35 mm. & 16 mm. Sd. & St. H.

G.P.O. Film Library. Over 100 films, mostly centred round communications, Now merged with the *Central Film Library*. 35 mm., 16 mm. Sd. & St. F.

March of Time, Dean House, 4 Dean Street, W.1. Selected *March of Time* items, including *Soldiers with Wings*, *Britain's R.A.F.*, *Dutch East Indies*. 16 mm. Sd. H.

Mathematical Films. Available from B. G. D. Salt and R. A. Fairthorne, Kirk Michael, Hillfield Road, Farnborough, Hants. Five mathematical films suitable for senior classes. 16 mm. & 9.5 mm. St. H.

Metropolitan-Vickers Electrical Co., Ltd., Trafford Park, Manchester, 17. *Planned Electrification*, a film on the electrification of the winding and surface gear in a coal mine. Available for showing to technical and educational groups. 16 mm. Sd. F.

Pathescope, North Circular Road, Cricklewood, N.W.2. Wide selection of silent films, including cartoons, comedies, drama, documentary, travel, sport. Also good selection of early American and German films. 9.5 mm. Sd. & St. H.

Petroleum Films Bureau, 15 Hay Hill, Berkeley Square, W.1. Some 25 technical and documentary films. 35 mm. & 16 mm. Sd. & St. F.

Religious Film Library, Church Walk, Dunstable, Beds. Films of religious and temperance appeal. Also list of supporting films from other sources. 35 mm. & 16 mm. Sd. & St. H.

Scottish Central Film Library, 2 Newton Place, Charing Cross, Glasgow, C.3. A wide selection of teaching films from many sources. Contains some silent Scots films not listed elsewhere. Library available to groups in Scotland only. 16 mm. Sd. & St. H.

Sound-Film Services, 27 Charles Street, Cardiff. Library of selected films including Massingham's *And So to Work*. *Rome* and *Sahara* have French commentaries. 16 mm. Sd. H.

South African Railways Publicity and Travel Bureau, South Africa House, Trafalgar Square, W.C.2. 10 films of travel and general interest. 35 mm. & 16 mm. Sd. & 4 St. versions. F.

Southern Railway, General Manager's Office, Waterloo Station, S.E.1. Seven films (one in colour) including *Building an Electric Coach*, *South Africa Fruit* (Southampton Docks to Covent Garden), and films on seaside towns. 16 mm. St. F.

Wallace Heaton, Ltd., 127 New Bond Street, W.1. Three catalogues. Sound 16 mm., silent 16 mm., silent 9.5 mm. Sound catalogue contains number of American feature films, including *Thunder Over Mexico*, and some shorts. Silent 16 mm. catalogue contains first-class list of early American, German and Russian features and shorts, 9.5 catalogue has number of early German films and wide selection of early American and English slapstick comedies. 16 mm. & 9.5. mm. Sd. & St. H.

Workers' Film Association, Ltd. Transport House, Smith Square, London, S.W.1. Films of democratic and co-operative interest. Notes and suggestions for complete programmes. Some prints for sale. 35 mm. & 16 mm. Sd. & St. H.

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